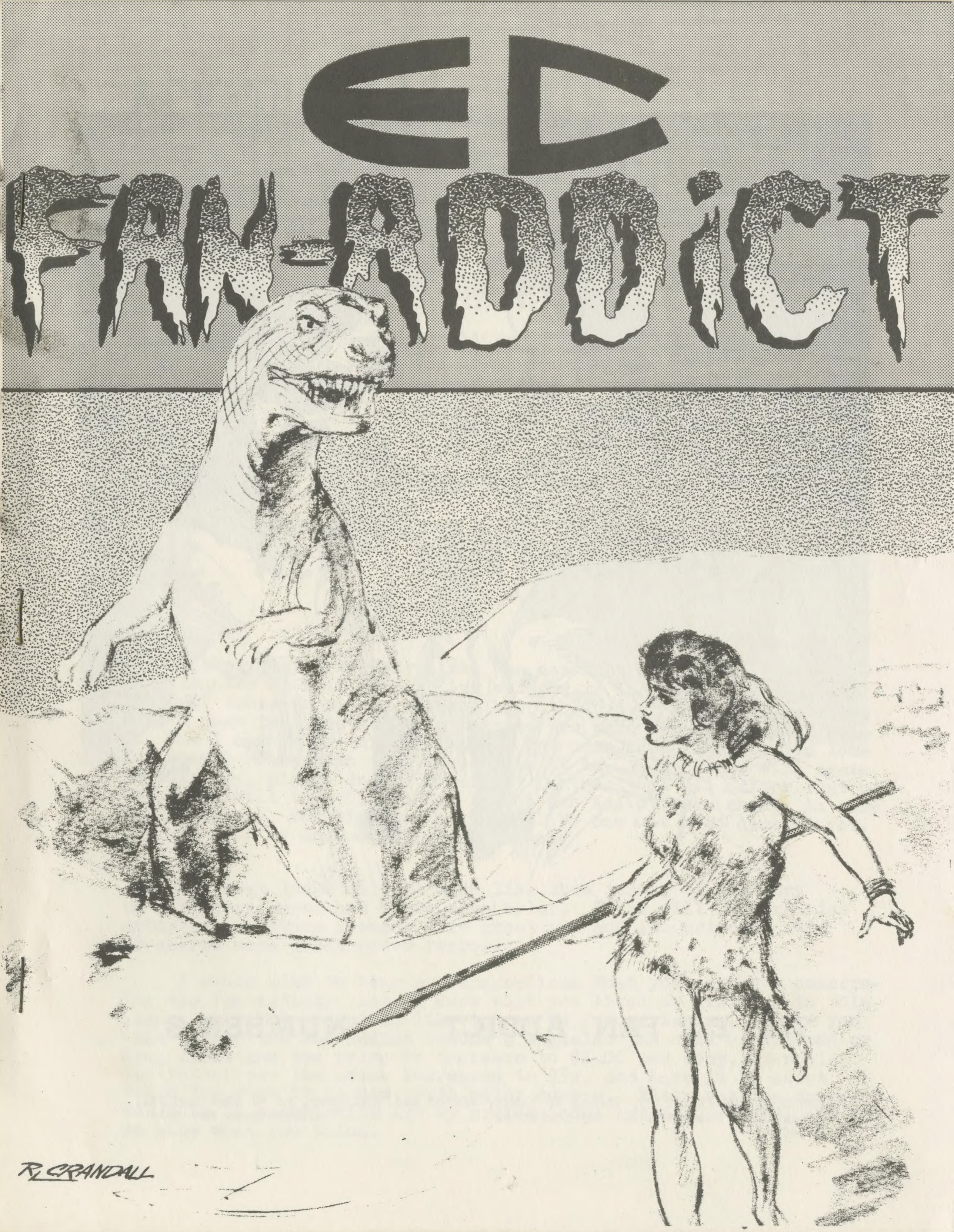
ED FAN-ADDICT



THE E.C. FAN ADDICT NUMBER 3

THE E.C. FAN ADDICT #3, Thomas Veilleux, editor and publisher, at 42 Sterling st., Waterville, Maine 04901. 40¢ per copy. Contributions are welcomed.

ACKNOWLEDGMENTS

First of all I would like to thank Jerry Weist, who has been a great help this issue. Besides writing "The Enhanced Collection" and doing all the layouts for that article, Jerry also supplied all of the artwork which appears in this issue. If there is anybody out there who has not alreaddy bought Jerry's fine magazine SQUA Tront, I suggest you do so. It contains artwork by all the great pros - Frazetta, Williamson, Crandall, etc. Number 2 is now available for 75¢ and subscriptions for #3 and 4 are $2.00. Order from Jerry at 1849 S. 127 St. E., Wichita, Kans. 67207

Thanks to Mr. Reed Crandall for the two sketches which appear in this issue. The title logo on the cover is the work of Roger Hill, the cover design and layout is by Jerry Weist, and, of course the artwork is by Reed Crandall. The other sketch by Reed Crandall in this issue is an idea that he was playing around with for a Creepy cover, but never quite got around to finishing.

Thanks to Roger Hill for the drawing on page 2, and to Rick Showalter for his drawing which appears in this issue.

THE NEW FAN ADDICT

I hope that everybody likes the new look of the Fan Addict, that is, the 8½ x 11 size. I've managed to increase the size, and use half tones on six pages, and keep the number of pages the same. Now, I know that people would like to see more pages, and some color, but I cannot do this if I don't get more subscribers. I'm losing enough money with this project as it is. Next issue will again be only 40¢, please do not order any further than #4. After that number there will be a big change in the Fan Addict... a change in size and in price. How big the change will be has not been decided yet. But, it will be announced in next issue.

So, next issue will be much like this issue, I will try to have more pages and maybe some color. There will be more fine articles in future issues, more great pro and fan artwork, and of course more great cover repros.

I would like to hear any suggestions that you may have concerning the Fan Addict. Let me know what you liked or disliked in this issue, and what you would like to see in future issues. Would you like to see the Fan Addict become a magazine the size of Witzend or Squa Tront and the price be increase to $1.00 pef copy, or would you rather see the price increased to 75¢, and have it be about twice the size it is now, with color covers. Eiter way the covers would be in color, with art by professional artists. Write, and let me know what you think.

EDITORIAL

Next issue of the Fan Addict is one that no one will want to miss. The Al Williamson column, which did not appear in this issue because some of the material which was to appear in it did not arrive on time, will resume next issue. The original sketches which were to appear along with the column should be in next issue. There will be many new features, and some really great artwork.

A project such as this, which involves the printing of an 8½ x 11 magazine, which is photo offset throughout involves a lot of money. And, if I don't have the support of fandom, I will not be able to continue doing it. So I urge you to order the next issue, and any back issues that you need, and get your friends to order also. Now, the next issue will remain at 40¢, and I will try and have more pages and some color. So order today, and get your friends to order. The Fan Addict needs your support.

Number 1 is now sold out, but there are still quite a few copies of number 2 still available. If you have not alreaddy bought this issue, I would suggest that you buy it now will there are still a few copies left.

Do you have any original artwork? If anybody out there has any original unpublished artwork by any of the old pros, please contact me. I would like to use it in future issues of the Fan Addict. You will be well rewarded.

Contributions in the form of well written informitive articles are welcomed.

I guess that that about wraps it up for this issue. Don't forget to order #4 right away, its the only way the Fan Addict can survive. And, oh yeah, write...it's the only way I can know what you liked or disliked about this issue, or what you would like to see in future issues.

Hooh Ha!!!

Tom Veilleux

Voice of Comicdom is a fanzine that fans might find interesting. Number 13 featured a special on Alex Raymond and Flash Gordon. Order from Rudy Franke, 3413 Mt. St. Helena Dr., San Jose, Calif. 95127. 3 issues for 50¢ or 25¢ each.

BUY SQUA TRONT

BUY THE E.C. FAN ADDICT #4

THE ENHANCED COLLECTION

BY JERRY WEIST

May readers of this article be forewarned that I am writing this in an attempt to present my knowledge and feelings toward two subjects connected with E.C. collecting, and that this article shall not read like an article....but will try and sound like a regular discussion on the two topics. In other words, to say in a few words what I have wasted six lines on -- this is off the top of my head.

Many people who are intensely interested in the E.C. Comic line today and are just getting into collecting find themselves confronted with two questions: 1. Just where do I start with E.C.? 2. What is the best way to preserve the items on which I will be spending so much money and time? These questions are not easy ones, and many times the "new" collector goes into some other field rather than tackle the weight of these problems.

First, no one jumps into collecting right out of the blue. Many people have it in their blood and are never aware until they find that they have hoarded much too much junk - many times in the mode of comic books. Feeling that there must be some worth to something that gives so much enjoyment to him, the collector sets out on a road to confirm his ideas...and thus he finds FANDOM. Once he is here, most likely the bright lights of Super-Hero-Dom will snatch him up. However, if his standards are on a more mature level, and he demands high quality in story as well as art, then he may find he has been drawn toward that exuberantly priced group of comics known to Fandom as "the E.C.'s."

Ah yes - he has heard about E.C. before. And look at the ammunition that they employed! Harvey Kurtzman - now with PLAYBOY. Al Williamson, Comic Fandom's most renouned artist. Frank Frazetta, now moving into higher realms with the craft and skill of his brush. Al Feldstein - now editor of MAD MAGAZINE. Wallace Wood, one of the most

respected comic artists today. Berni Krigstein, Reed Crandall, George Evans, Jack Davis, Will Elder, Johnny Craig, Graham Ingles, Jack Kamen -- the list goes on and on. Names that ring a bell - people who are connected with the life blood of comics. Indeed, here is a field to be a part of - here is something for one to sink his teeth into!!! Something that is unquestionably rewarding in its endeavor -- E.C.

But where.....where in Hell does he start? With the Crime and Horror that were the limelight of their day? With the Science Fiction, Parody, Educational, Adventure, War? There is so much -- and with the cost of E.C.'s today, one is likely to be discouraged easily.

My advice is this....what have you always enjoyed? Do you revel in the gothic? Are you entranced with Science Fiction? Interested in the Military - or just plain drawn to anything that offers adventure and good fiction? Think carefully .... if you are set on one track and you know it, then most likely that parallel line in E.C. will be the best place to start out. But if you don't know, then by all means.....try an assortment.

Numbers I would suggest for a beginner (and Lord knows it's hard to pick specifics out of this group) are the following. Always remember that even when E.C. was losing thousands of dollars on their Science Fictions, they continued to publish them because without question they were their pride.

WEIRD FANTASY #15 (1952) hosts one of Al Feldstein's best covers, along with <u>five</u> (three of them illustrated by Al Williamson!!!) stories that are the epitome of the E.C. <u>snap</u>-<u>ending</u>.

WEIRD FANTASY #18 (1952) is enfolded with a dual cover by Al Feldstein and Roy Krenkel (Roy's only effort for a cover). Inside - excellent stories, one by Ray Bradbury -- and E. C. masterpiece "<u>Judgment Day</u>." I can't even begin to express the excellence of this story. For a comic (more or less <u>any</u> magazine or book) to contain any story with such impact and meaning fifteen years ago ---- it is just beyond belief. I will not go into the plot (you will have to find that out for yourself) but I <u>will</u> say this much.....in my upcoming book, "THE E.C. BIBLIOGRAPHY," if no other piece of artwork is printed, "Judgment Day" will be. It is truly a classic.

WEIRD SCIENCE #9 presents Wood's best cover, in my opinion - and two great stories inside by him. (See SQUA TRONT #2 for repro of this cover.)

WEIRD SCIENCE #19 shines with more of Wallace Wood's genious -- fantastic cover! And inside, an article about Ray Bradbury (find <u>any</u> other comics doing this?) with four fine stories; the first, "The Precious Years" - another E.C. classic, followed by "The One Who Waits" (illustrated by Al Williamson, written by Ray Bradbury).

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TALES FROM THE CRYPT

HERE ARE TALES THAT WILL USHER YOU INTO

THE HAUNT OF FEAR

AN ENTERTAINING EC COMIC

NO. 14
AUG.
1952

LN ID

AN ENTERTAINING EC COMIC

10¢

FEATURING...

THE OLD WITCH

THE VAULT-KEEPER

THE CRYPT-KEEPER

GHASTLY

WEIRD SCIENCE-FANTASY #23 is perfect for a picture of the later trend in the SF titles.

The Horror? I'll make this statement and argue it until my death ....HAUNT OF FEAR #14 (1952) had a better cover than any WEIRD TALES ever had! Ghastly (Graham Ingles) completely outdid himself on this one and it stands aloof from anything that has ever come out of the E.C. Horror effort. Between the covers...the origin of the Old Witch!

TALES FROM THE CRYPT #34 has a Frankenstein Monster on the cover - truly one of Davis' best, with a Frankenstein-type story inside and a Bradbury to follow.

The following #35 of TALES FROM THE CRYPT is a classic among the Horrors. It has, without a doubt, one of the best E.C. Horror covers ever ... a werewolf charging right out of the cover at you, and four stories (one for a wolfman, one a mummy, one a vampire, and one a zombie) of spine tingling terror inside - a special issue.

The VAULT OF HORROR #29 has one of Johnny Craig's best covers and a perfected Bradbury adaptation on the inside.

All of the Parody and War line carry the unmistakable perfection in story and execution that is synonymous with Harvey Kurtzman. PANIC is the only exception, as it was under the editorship of Albert Feldstein and had characteristic differences. Any issue of MAD, TWO-FISTED TALES, or FRONTLINE COMBAT is worth the price and to choose exceptions is hard. MAD #6 carries a good Kurtzman cover with four excellent interior stories. Three of them - "Melvin of the Apes," "Casey at the Bat," and "Ping Pong" - are MAD classics. The following issue of MAD, #8, is equally exciting with "Frank N. Stein" and a special look at Harvey Kurtzman's early strip, "Hey Look".

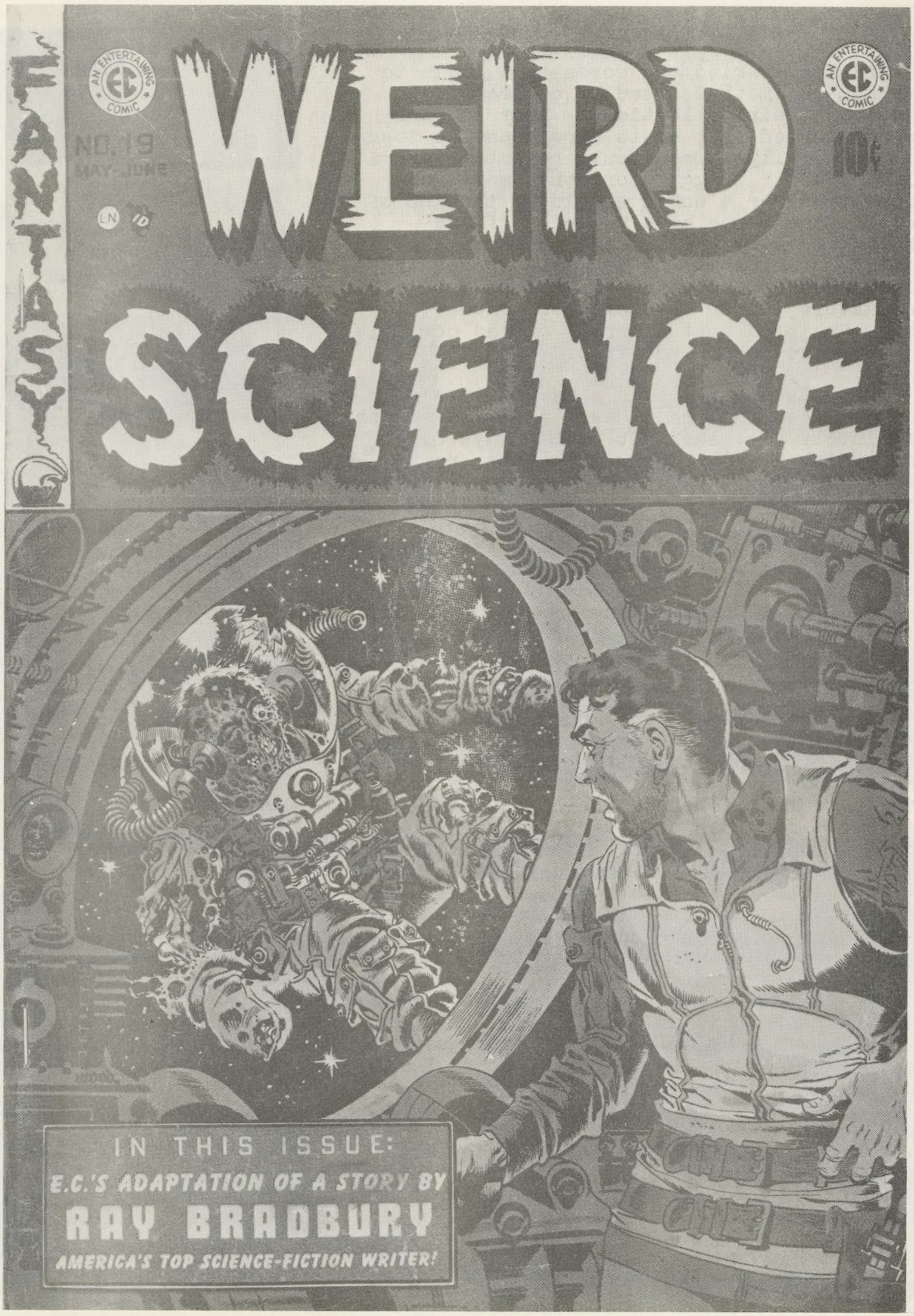
PANIC #7 is perfectly capable of giving one a good idea of the style and content of that short endeavor.

FRONTLINE COMBAT #9 presents the war comics. This issue is also a special "Civil War" issue, of which there were three.

TWO-FISTED TALES #25 gives a diverse look at what E.C. did with different times; starting off the issue with a Korean War epic, moving on to "Bunker Hill," then to "Corpse on the Imjin" and ending with a WW II story. A beginning E.C. collector might want to skip individual titles and pick up a TWO-FISTED ANNUAL. The TWO-FISTED ANNUALS are the easiest to come by and usually the lowest in price. Here you get a good look at four E.C.'s for the price of one annual.

The Shock and Crime titles are typified in CRIME SUSPENSTORIES #17 and SHOCK SUSPENSTORIES #7 - both with Bradbury adaptations.

For reason, I have suggested numbers ranging in the last two years of E.C.'s new trend. These are easier to obtain price-wise and the peak of E.C.'s talent. Also, I have made it a point to recommend a high percentage of issues that contain Ray Bradbury adaptations, many times the "best" E.C. stories.



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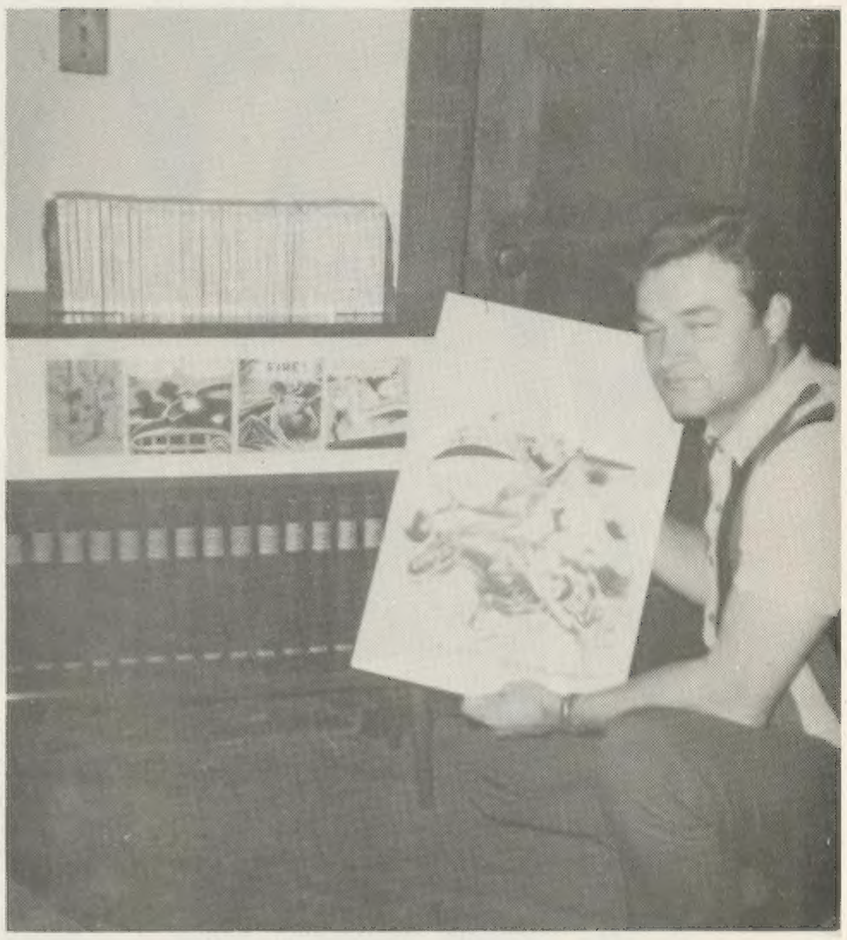
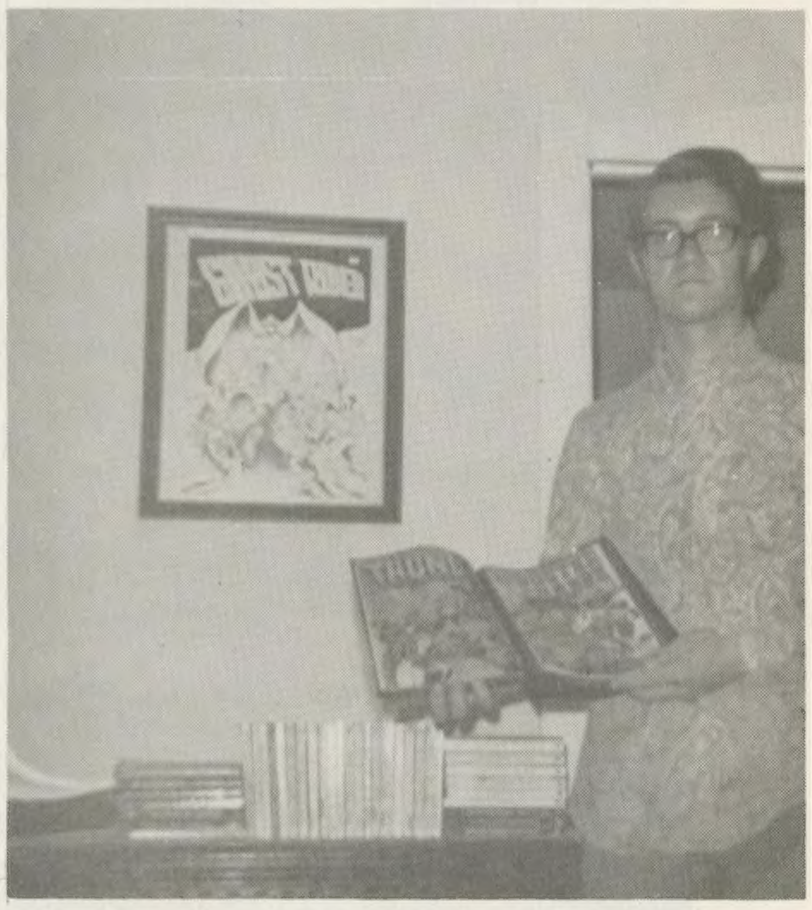
Diverse and varied are words that begin to explain the methods used by collectors to preserve their collections. Many times a means is used that costs more than the item did originally! One should remember that a plastic cover, Baggie, or other means of protection for a comic should be thought of in the same sense as a frame. A frame should add to - not detract; enhance - not diminish the beauty of an item. "Food Wrap Size BAGGIES" can be obtained from any grocery store (50 to the box) for around 75¢. These are used most often to encase comics, as they are cheap and effective.

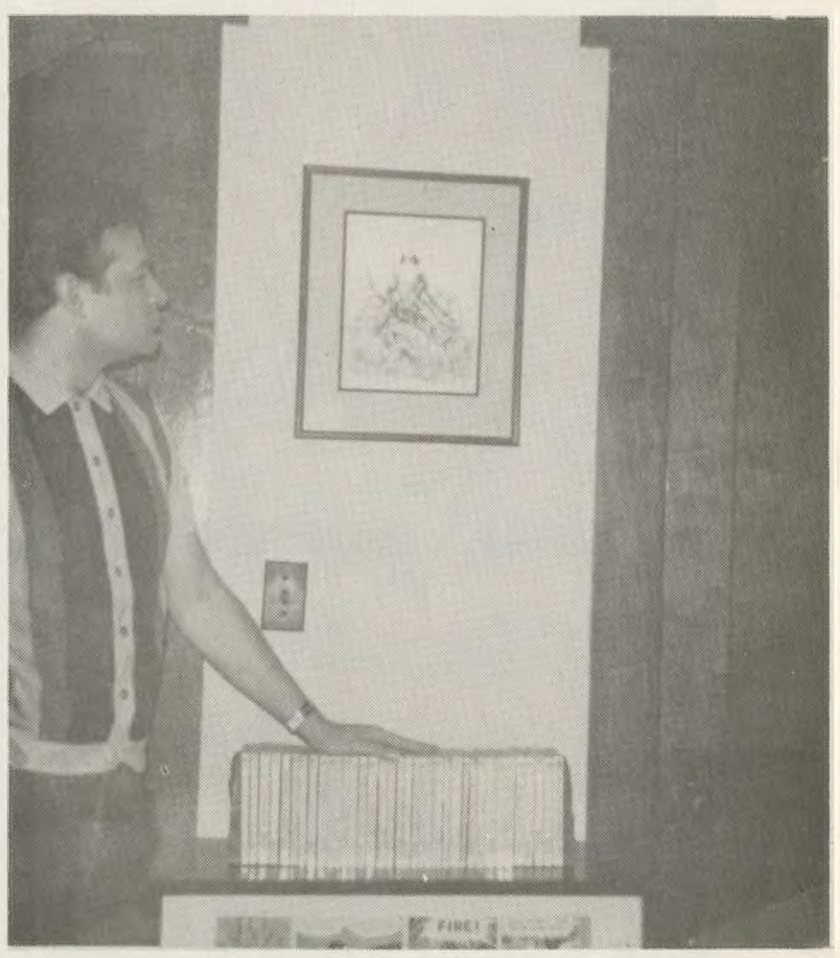
A few words of advice in case you intend to repair the condition. Never use tape unless absolutely necessary (it will always discolor with time). When using tape, never use it on the outside of the comic. If you get a rare E.C. with tape on the outside spine (especially if it's the old Scotch brand tape (glossy), you can get the tape off by inserting a razor blade between tape and comic. This has to be done many times on worthless items or you may end up in failure. Make sure the comic is on a flat surface and work extremely slowly and with much patience!

Plastic covers are strong durable covers that work on E.C.'s. They can be obtained at any art supply store. They allow you to encase the comic and be able to get at it easily to read, whereas the Baggie lends itself to a rigorous job everytime one wants to look inside the item. These plastic covers can be used in many ways. Bob Barrett, at top right, encases his entire FRAZETTA collection in a system of notebooks made up page upon page of encased Frazetta work -- inside plastic covers. Helmut Mueller, middle right, shows an example of comic covers kept in plastic covers inside a notebook. Bob Barrett at bottom right displays a good example of well kept original art. Another tip is to keep everything out of the sunlight - thus preventing fading. The highest form and most expensive type of preservation is, of course, binding. To have comics in hardbound form is nice but very expensive.

END.







Standing in the picture at top left is Al Williamson. The framed original is the cover for the special FLASH GORDON record. At top right is Al's system of storing originals. Within that shelf is Raymond, Crandall, Frazetta - enough to enhance 50 fans' collections! Bottom left presents the Burroughs aspect of my collection, and you can notice glare off of the items that I have encased in plastic. Bottom right is a pool table full of <u>two copies each</u> of every E.C. Science Fiction comic (including annuals) owned by Rich Hauser of Chicago.

A LOOK AT WALLY WOOD

by Tom Veilleux

When one thinks back to the prime of EC, and the unforgetable science fiction magazines, the name of Wally Wood quickly comes to mind. He was one of the great artists who made this company as famous as it is today.

Wood was with EC from the beginning, he was one of the original seven artists who first started the company. In the beginning, this team of seven young artists had agreed to do artwork and scripting for fifteen dollars a page, while other companies were paying more than twice that for artwork alone. There were no conditions on what they did, they could do any kind of stories that they wanted and have them printed. This meant freedom in their work, and the artists jumped at the chance.

But before breaking into the field of comics Wood had the best training that a comic book artist could have. He graduated from the Cartoonists and Illustrators School, where he had been taught art by such great artists as Burne Hogarth, who was the illustrator of the Tarzan newspaper strip, and Paul Reinman who illustrated the Green Lantern strip in All American Comics. After this Wood had the fine experience of working with Will Eisner on the Spirit sunday sections, and also helped out on a few of the early Spirit comics. Working with Eisner is where he began to establish his technique, such as the fine layouts and endless detail which were most evident in his science fiction stories.

From working with Eisner on the Spirit strip, Wood then went on to the immortal EC line. In the earlier days he frequently teamed up with another artist named Harry Harrison to do stories for nearly all of the titles. After about a year of this Wood began doing stories on his own. He did less work for the horror comics, and soon left them completely to concentrate his efforts on the science fictions. His stories of fantasy and outer space improved with each issue, and soon his panel layouts became reminiscent of the Spirit strip and his detail became comparable to Eisner's. Many of his stories were really fantastic, and a couple of his best were "Mars Is Heaven!" (WS #18) and "My World" (WS #22). He remained with the science fictions until the end, one of his best covers being the one for Incredible Science Fiction #33, the last issue in the line of science fiction titles. He did a total of sixteen covers for the science fictions, all of which could be termed masterpieces. His art reached its peak in the last few issues of Weird Science and Weird Fantasy, and the early issues of Weird Science Fantasy.

Besides remaining with the science fiction comics to the end, he also stayed with the two war mags - Two Fisted Tales and then later on Frontline Combat. He was also very good at most of these stories, his best being the type with Roman soldiers or the kind with ship and sea battles. A couple examples of his beautiful artwork on these stories are "Caesar" (FC #8) and "Blockade (TFT #31).

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And, of course, there were the two crime mags - Crime Suspenstories and Shock Suspenstories. Wood did a few stories for these, his art, although very good, was not quite as good as his work for the science fiction and war books.

Then in the third year of EC's life span came Harvey Kurtzman's bombshell- Mad, and soon after Panic, Wood proved himself to be a great humor artist with such stories as "Flesh Garden" (Mad #11) and Little Orphan Melvin" (Mad #9). Mad outlived all the other EC mags and Wally remained with it, and still today Wood frequently does work for Mad.

And as all good things must end, so did all of the great mags as Weird Science, Weird Fantasy, Tales from the Crypt, Haunt of Fear, and all the other great titles. All of these titles were replaced by a new line-up including Valor, Aces High, Incredible Science Fiction, and Piracy. Wood worked on these magazines, until they, as their predicessors, also folded. The only difference was that this time it was a much quicker death, which came about a year after the magazines were created. The New Directions were replaced by the Pic-to Fictions, a new type of Adult magazines. Wood did some work on these, but like everything else they never lasted. After only a few monthes of poor sales these were also discontinued. These were EC'S final breath.

At the same time that he illustrated for EC, Wood also did work for such companies as DC, Charlton, and Avon.. And after EC folded he began doing artwork for such science fiction mags as Galaxy, If, and others. He worked on these from about 1957 to about 1963. The illustration on this page appeared in the April 1959 issue of Galaxy. About 1963 he returned to comics, illustrating for such companies as Marvel, Gold Key, Tower, Harvey, and DC.

And, this is the story of Wally Wood, who made the EC dream come true. Without him there may never have been an EC, and without Bill Gaines idea of such a company, there may never have been a Wally Wood such as we know today.

-end